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Hans Jean Arp: Text and Image*

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Introduction

The title of this volume, 'Figures of the Self', could not be a more appropriate heading under which to introduce Arp, because plurality is the very basis of his work, his life, and even his name. To the Francophone world, he is Jean Arp, member of the Surrealist group in Paris, while in German-speaking countries, he is better known as Hans Arp, poet and co-founder of the Zurich Dada movement.¹ Far from objecting to this split identity, Arp seems to have welcomed it, and signed his work variously as Hans, Jean, Hans Jean, or simply, Arp. He was born in 1887 in a Strasbourg still plagued by the cultural, political and linguistic hostilities imposed by its annexation to Bismarck's second German Reich in 1871, after the Franco-Prussian War. His upbringing was trilingual: he spoke French at home, German at school and Alsatian dialect in the street. His career was shaped in the *avant-gardes* on both sides of the Rhine.

It is therefore tempting to conclude that Arp is a Manichean figure, torn between two mutually exclusive identities: Hans and Jean; Zurich and Paris; the anarchic Dada poet, flouting German syntax and semantics; and the introspective, French-speaking sculptor. But such a definition would be simplistic, and mistaken on two counts. Firstly, for all its reputation as a destructive anti-art movement, Dada had a creative side to it, which Arp represented perhaps more than any other; he was no mere nonsense-poet, as some critics have rather too easily dubbed him. Secondly, to see Arp as the sum of two incompatible parts is to ignore the fact that his two literary languages, and his three main spheres of creative activity, text, sculpture and painting, not only coexist, but actually complement one another. In this essay I hope to paint a less dualistic picture of Arp than has generally been the case before now.

I. The mobile self

The task of pinning Arp down is problematic for both logistic and methodological reasons. In comparison with other writers of his generation from Alsace and Lorraine, such as Maurice Barrès, René Schickele and Yvan Goll, Arp is by far the most reticent on the subject of his national identity, and, at the same time, the most original and versatile in his two literary idioms. Moreover, his poetry and prose are just as hermetic as his visual works whose obscure titles they sometimes share, but rarely explain, such as the picture and text called 'navel-bottle'.² Frustratingly, Arp avoids explicit commentary on his bilingualism or his attitude to national identity. He prefers to let his work speak for itself, and we must rely mainly on the accounts of other writers for details of his life. Marcel Jean recalls how, during the First World War, Arp was apprehended in Switzerland by the German authorities who wanted him to serve in the German army and held him for questioning in the German consulate. Arp made the sign of the cross before Marshal Hindenburg's portrait; when asked to declare his age, he wrote his date of birth several times in a column, and added up the figures to produce a nonsensical total. He was exempted from service on grounds of insanity (*CFW*, pp. xvii-xviii). Behind this playful disregard for rationalism and patriotism is an acute sensitivity to the power of language, especially its power to tell lies. His work is laced with reflexions on the inarticulacy of human beings and their reliance on pseudo-rational language which he saw as having led mankind fatally into two World Wars. In his essay 'Concrete Art' (1944), we read:

The Renaissance proudly glorified human reason. Modern times, with their science and technology, have turned man into a megalomaniac. The terrible confusion of our era is the consequence of overrating reason. [...] Reason uproots man and makes him lead a tragic existence. (*CFW*, pp. 139-140)

One manifestation of Arp's anti-rationalism is his interest in text as a fluid, multi-referential, and even abstract medium to be arranged into patterns like different colours and shapes on a canvas. Reinhard Döhl has defined Arp's early texts as 'unstable works of art' ('instabile Kunstwerke');³ most critical writing on Arp, however, has limited itself to one medium, or one language, or one phase of his work. The present essay will suggest

that Arp's textual and pictorial creations should be viewed as closely interwoven strands of a single aesthetic strategy, one which might be linked implicitly to Arp's roots in a border region.

II. Collage and the law of chance

Arp explored this process in diverse forms for half a century from 1914 onwards. Arp's collages are quite distinct from those of Picasso and Braque which remind us of the outside world with their *trompe l'œil* woodgrain effect, opera tickets, stencilled lettering and newsprint. Nearly all of Arp's collages reject such referentiality and eclectic use of materials; in his words, 'I used paper to construct my plastic realities'.⁴ In their early Dada phase, these took the form of geometric, usually rectangular, pieces of paper cut by guillotine and pasted onto the canvas. Devoid of narrative 'meaning', they flaunt their material presence through colour, form and texture. Paradoxically, Arp termed these works 'concrete', claiming that they contained 'not the slightest trace of abstraction':⁵ rather than reflecting, even obscurely, the outside world, these referred inwards to their own reality. As a reaction to what Arp called a 'petrified and dead world',⁶ these canvases should abolish chance, along with all references to humans, including the artist's signature ('Concrete Art', p. 139; see note 5). As in the text, we can identify here a tendency to play down or conceal the personal. In Arp's words, 'even scissors [...] were rejected, because they betrayed too easily the presence of the hand' ('And so the circle closed', p. 244; see note 6).

Around 1918, in what was to become a catchphrase of Dada, Arp claimed to have discovered 'the law of chance' ('la loi du hasard'). This proved to be a watershed which conditioned all of his subsequent work. For example, he now began to experiment with different media; firstly, wooden reliefs and later, sculptures and bronze casts. This is a logical development of the geometric collages, inasmuch as these media involve the interaction of other parties and thereby retain some of the anonymity Arp sought. Moreover, the very act of collaboration brings the law of chance to the fore. In producing his reliefs, Arp drew 'plans' on pieces of wood which were then cut either by his brother François or by a carpenter. This practice owes much to the Dadaist concept of the 'ready-made'. According to Alexander Partens, a contributor to the 1920 Dada

almanack: 'Painting was regarded as a routine job. The good painter was recognised by the fact that he ordered his paintings from the carpenter, giving instructions over the telephone.'⁷

Even before the Surrealists' experiments with automatism, Arp was aware of the creative possibilities offered by the wilful or inadvertent intervention of external forces. Of an early poem, written very loosely around drawings by Oskar Kokoschka, and published in the Expressionist journal *Der Sturm*, he remarks: 'My text [...] contains mistakes and interpolations which are not of my own making. But these inspired me to extend my text by means of repeated interpolations.'⁸ Of his 'cloud pump' poems, written in 1917, he says: 'I wrote these poems in hardly legible handwriting, so that the printer would be forced to bring his imagination into play and, in deciphering my text, act as co-author'.⁹

We can see from this that, by now, similar principles dictated his visual and his textual output. One sign of this is his move away from geometric abstraction in favour of organic motifs in poetry and pictures alike. A representative example is the *Torso with Flower Head* (1924) [Figure 1], of which three features are especially noteworthy:

- (i) the stylised 'visual syntax' which reduces objects to their essential, absolute form, so that the bare minimum of 'narrative' information is conveyed. Any meaning resides as much in spatial ambiguity and tonal contrast as in an implicit referential 'subject'. This work illustrates what Michel Leiris, in an essay on Joan Miró, terms 'the comprehension of empty space'.¹⁰
- (ii) the suggestion of organic, even human forms, often juxtaposed with incongruous elements. This confluence of the abstract and the figurative, the animate and the inanimate, is prevalent in Arp's poems.
- (iii) the visual intertextuality which became something of a leitmotiv for Arp. The shape of the relief anticipates many sculptures, while the painted flower shape prefigures the biomorphism, and especially the use of microscopic images, which proliferated in works by Arp, Miró and Kandinsky in the 1930s.¹¹

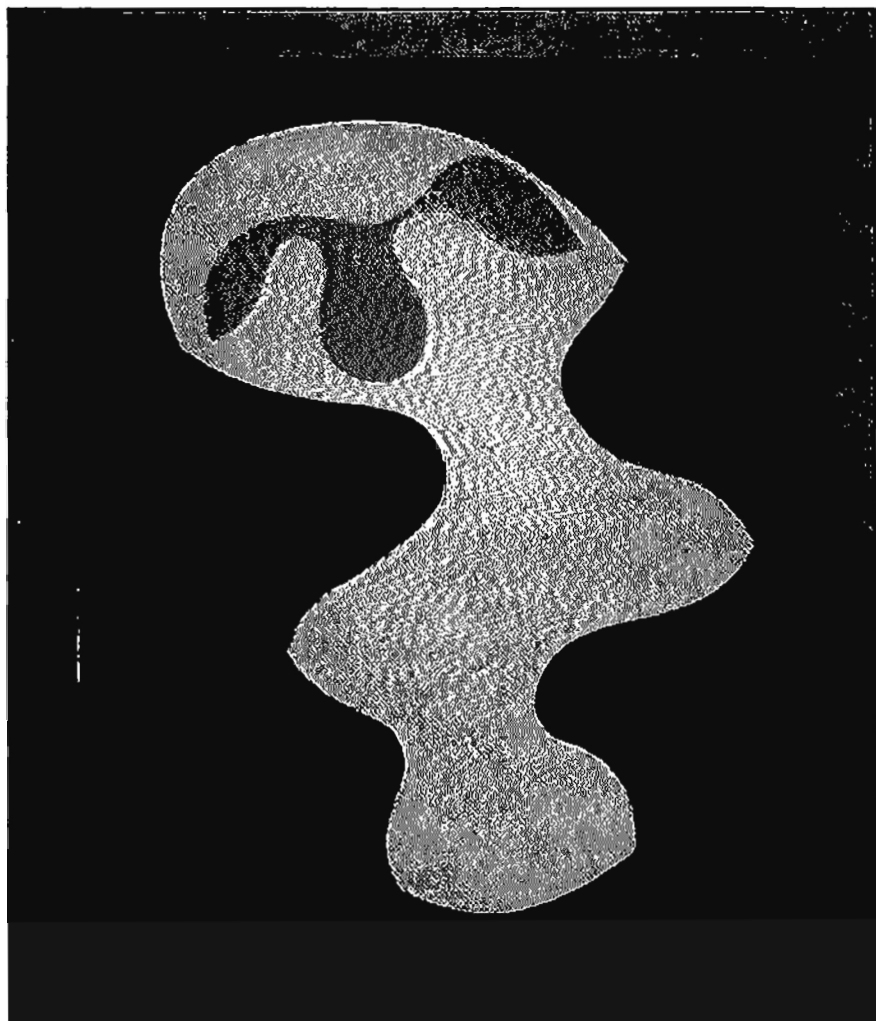


Figure 1. Torso with Flower Head, 1924 © DACS, London, 1996

III. The open work: constellations / configurations

Precisely the same methods occur in Arp's poems and prose texts. Here we find him linking words by random association, often creating surreal biomorphic neologisms (cloud-pump; bird-thing; cloud-holder), and adopting words, lines or entire poems into later works. In his hands, text is a malleable, reusable material, and textual fragments often reappear in a different literary genre, sometimes even changing language in the process. A good example of this is 'strasbourg configuration', written in

German in 1931, and translated into French in 1963. It incorporates some extracts of previous texts, including a part of a letter written in 1927, and shares with many later works a personal mythology based on the same few icons: clouds, birds, pumps, buttons and holes in various forms. Typically of the *configurations*, this text has a few (in this case, four) numbered sections, all of which contain similar ideas or words in various combinations:

i was born in nature. i was born in strasbourg. i was born
in a cloud. i was born in a pump. i was born in a robe.
(*CFW*, pp. 47-48)

The role of Strasbourg here is characteristically ambiguous. While it is foregrounded by its very inclusion in the title and the first line, the fact that it is placed second in a list of five statements seems to undermine the importance of the geographic locus. This becomes clearer as the text proceeds, and the elements of the first section are repeated in different, mainly surreal, combinations: 'strasbourg is in a cloud'; 'you know nature is a button. you know nature is a black hole.' The process of creating different configurations through the free association of a limited palette of words stresses above all the spatial and pictorial characteristics of the text. In Arp's words, 'The limited number of words does not imply that the poem is poor, but rather the infinite richness of distribution, position and arrangement is made visible by adopting a simplified form.'¹²

The use of lower case throughout underlines Arp's refusal to comply with traditional literary and typographical norms. This and the simple syntax suggest, too, a return to a childlike state of innocence. For Arp, it seems, being born into nature is much more important than being born in Strasbourg. As the title suggests, one's birthplace is as arbitrary as anything else in life, especially if that place has as ephemeral a nationality as Strasbourg. In more than one sense, this seemingly innocuous text is subversive. It undermines the seal of factual authority usually attached to one's origins, and challenges our expectations of an apparently 'autobiographical' text. Furthermore, it prompts us to consider the relationship between signifier and signified, word and idea, by making 'strasbourg' an element like any other which can be dislocated from its traditional, rational associations and 'recycled' in a virtually non-referential way.

The same principle of 'variations on a theme' is apparent in the various pictorial 'Configurations' and 'Constellations' which Arp produced from the 1930s onwards.

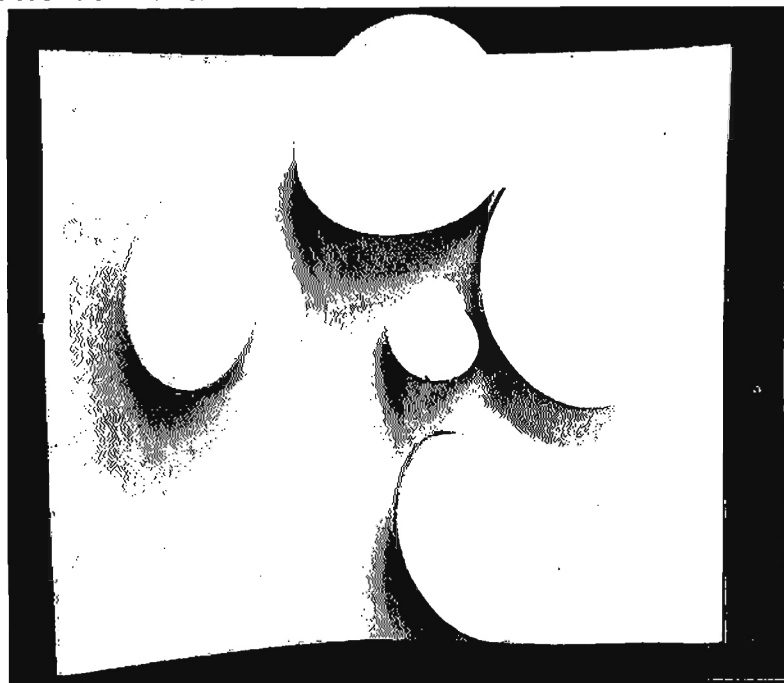


Figure 2. *Objects Placed According to the Laws of Chance IV* (1931)

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Objects Placed According to the Laws of Chance IV (1931) [Figure 2] is typical in its biomorphism, with suggestions of both animate and inanimate forms. This relief relies not only on depth, but also on movement, as different light conditions create shifting patterns of light and shade on its surfaces. In emphasising the mobility of the viewer's perspective, works such as this anticipate by decades the theories of structuralist critics, such as Umberto Eco, who famously applied his concept of the 'open work' to the exponents of the post-war European *Art Informel* movement. Without citing Arp (but, interestingly, employing the terms 'configuration' and 'constellation'), Eco's exegesis comes close to defining Arp's aesthetic strategy:

[*Art Informel*] is 'open' because it constitutes a 'field' of interpretative possibilities, a configuration of stimuli endowed with a fundamental indeterminacy, because it offers a series of constantly variable 'readings', and

because it is ultimately structured like a constellation of elements which lend themselves to different reciprocal relations.¹³

Arp's interest in the mobility of the work is most obviously demonstrated by the sculptures he produced from 1930 onwards. In his *Superimposed Goblets* (bronze, 1947) [Figure 3], a plinth-type shape is literally and figuratively elevated to the status of sculpture. In fact, an almost identical shape, turned on its head, serves as a plinth for the bronze *Kaspar* of 1930.

This process of 'recycling' pre-existing material by using it as the basis of a new work offers one of the strongest conceptual links between Arp's texts and his visual works in two and three dimensions. The implications of such an approach are considerable. The traditional supremacy of the 'original' is subverted, since, to quote Benjamin's term, the factors which create its 'aura', namely 'its unique place in time and space',¹⁴ are denied their usual importance since the text is 'reproduced' in different forms and at different points in time. Even the published poem, the completed drawing, are not immune to becoming the draft versions of, or being subsumed into, future works.



Figure 3. *Superimposed Goblets*, 1947

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Benjamin's terms of reference are, of course, only partly appropriate to Arp's case, as we are not dealing with the identical reproduction of a work by mechanical means; instead, each subsequent version of a previous text is itself an original in its own right, albeit one linked intertextually to any previous or subsequent versions. In this respect, though, Arp's 'renewable' texts enact the very process that Jacques Derrida sees as crucial to all writing, and which he describes in terms similar to Benjamin's:

To write is to produce a mark that will constitute a kind of machine that is in turn productive, that my future disappearance in principle will not prevent from functioning and from yielding, and yielding itself to, reading and rewriting.¹⁵

Arp's poems and texts not only embody this rewritable quality; they *enact* the process. Clearly, an approach such as this simultaneously challenges the notion of a definitive, superior final version and draws our attention to the unfinished draft, to the *processes* of conceiving and creating the work.

IV. From death of the Author to death of the picture

If such experiments as these, to use Barthes's terms, helped to 'destroy the sacred aura surrounding the image of the Author',¹⁶ then Arp's various *Torn Papers*, the first of which date from around 1930, would go one step further. In an autobiographical essay, Arp explains the rationale behind this change, and the realisation which led to it:

Everything is an approximation, less than an approximation, for, on rigorous examination, even the most accomplished picture is a filthy, wart-infested approximation, dry magma, a desolate landscape of craters. What arrogance is concealed in perfection. Why strive for precision and purity if they can never be attained? I now welcomed the decomposition that sets in as soon as a work is finished. [...] The work decomposes and dies. The death of the picture no longer made me despair. In creating the picture, I began to try to incorporate its disappearance and its death, and included them in the composition.

('And So the Circle Closed', p. 246; see note 6).

What the reader/viewer experiences in the work is the *gesture* of its production, a phenomenon Barthes identifies in the 'scribbling' technique of conceptual artist Cy Twombly. And for Barthes, this too is indissociable from the idea of decomposition:

The essence of writing is [...] only a gesture, the gesture that produces it in dragging it along: a smudge, almost a stain, an act of negligence. [...] The essence of an object

is linked to its waste: not necessarily what is left after its use, but what is cast off.¹⁷

In works such as the *Collage* (c.1950) [Figure 4], the paper pieces are no longer tidily cut, but are crudely torn and carelessly stuck on to the canvas; the exposed areas of canvas are streaked with glue, emphasising the gesture of their creation, and anticipating, even inviting, their future decomposition. Both the notion of dragging along ('laisser traîner') and that of dirtying ('salissure') are echoed in Derrida's notion of inscription as an act of resistance and even violence. In *Writing and Difference*, he contrasts the lightness of speech with the heaviness of writing, where the earth resists our attempts to inscribe upon it: 'The earth that is worked upon, scratched, written upon. The no less universal element in which meaning is engraved so that it will last.'¹⁸ Analogously, in his texts, Arp repeatedly distinguishes between the spoken and written word. The poem 'Bagarre de fruits' ('Fruit free-for-all') contains a twelve-line section published, both as a complete poem and as part of longer works, some four times between 1939 and 1946 alone.¹⁹



Fig 4. *Collage* (c.1950)

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the tongue is useless for speech
you'd do better to use your feet for speaking
than your bald tongue
you'd do better to use your navel for speaking
the tongue is good
for knitting monuments
for playing third or fourth fiddle
for cleaning braided whales
for fishing for polar roots
but above all the tongue is good
for hanging out of the mouth
and drifting in the wind

It is fitting that Arp should have published these lines so often during the Second World War, as they recall unmistakably the satirical tenor of the Zurich Dadaists' writings during the First World War. It is important to note that, even at that time, Arp was not opposed to writing *per se*, but merely to the pseudo-rational rhetoric practised by politicians. In fact, in contrast to speech, written expression has a privileged status in Arp's work. His poem, 'Between the lines of time' (1952), begins with the line: 'The words we speak are rubbish'; as an antidote to this, it proposes a form of natural 'writing', namely, the 'script' of the stars or the 'signature' formed by flowers as they sway in the wind.²⁰ Here is surely an indication of the effect Arp was aiming to achieve by producing according to the law of chance.

I now wish to focus on another, rather less overt aspect of Arp's textual output, namely, the incorporation of script into his visual art, and visual images in his poems. These cross-overs reveal perhaps most clearly of all how closely aligned his aesthetics of text and image are. They might also implicitly suggest Arp's attitude to the moral and political absolutism embodied by the troubled history of Alsace.

V. Black and white: torn papers, crumpled papers, monochrome poems

Arp claims that his first experiments with text in the visual image were made as early as 1909, when he showed the Russian painter Rossiné 'canvases covered with a black web, a network of strange writing, runes, lines, spots. These were the result of long months of painful work.'²¹ Arp destroyed these along with many more of his early paintings, but continued to produce works which hover over the generic border between

painting and writing. The overwhelming predominance of monochrome in Arp's visual art is significant in this respect: 'There is within me a certain need to communicate with human beings. Black and white signify writing.'²²

If Arp's *torn papers* evoke the dirtying (*salissure*) implicit in writing, then his *crumpled papers* exemplify this even more clearly. The *Crumpled Paper* of 1958 [Figure 5] foregrounds the tensions between finished work and draft, permanence and decay, reading and viewing. As we study

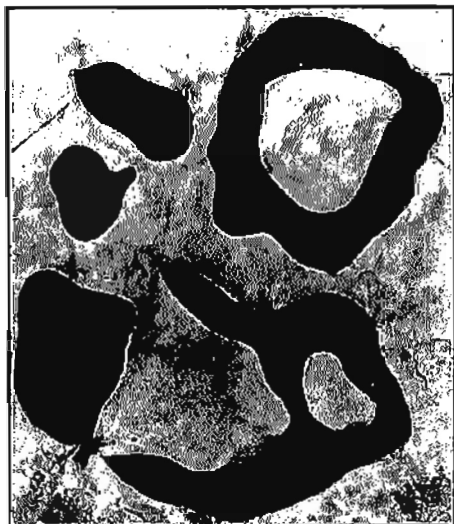


Figure 5. *Crumpled Paper*, 1958

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the picture closely, our gaze is decentred, drawn away from what would normally be termed the 'subject' - the black abstract shapes which cover the central area of the paper - as we notice that some of the shadows and textures on its surface are not crumples, but have been *painted* on to the paper. This visual ambiguity creates an effect of displacement as the work resists definition and refuses to be pinned down. Michel Foucault, analysing the interplay of text and image in Magritte's paintings, identifies just such displacement as two sign-

systems combined within a single work. This, he argues, creates an entirely new imaginary space which is neither that of the canvas, nor that of the page.²³

Conversely, many of Arp's poems evoke colour, and especially black and white, which correspond metonymically to the themes of heaviness and weightlessness that run throughout his work. His most despairing poems were written during the Second World War, such as those published in the collection *The Uncertain World* (1939-1945). Many of these poems equate light with hope, and the loss of hope with loss of colour. Related to this is the notion of being trapped in one's home[land] ('Heimat', the term used, has strong national connotations):

I have lost all trace of the light.
I cannot flee from my grey home.
What is the use of songs
That fall down on one or other side.
They are like dead-tired mountain guides.²⁴

The negative connotations of heaviness in this image, and the reference to two (opposing?) sides, ineluctably bring us back to Alsace, and to Arp's most lasting experience of his native Strasbourg. An avant-garde interior he created for the city's Aubette restaurant in 1926-28 was destroyed by its new owners in 1938, anticipating the probable actions of the Nazis. Arp refers to himself as being 'anchored down by this terrible experience'.²⁵ In 'Blind Existence', from *The Uncertain World*, black and white are symbolically linked to demarcation (and, implicitly, to geographic borders). In order to escape from the 'black flames' which threaten to engulf him, the poet states, 'Ich möchte im Umrißlosen verschwimmen': 'I would like to blur in undefined space' (literally, that which has no outline). White is equated with hope in 'A White Wave', the last poem in *Vers le blanc infini* (*Towards the infinite white*), published in 1960. Written on the death of Nusch Eluard, wife of Paul Eluard, it ends with the words:

Grey in grey your life flowed by
like a grey wellspring with dead tongues.
But the last time I saw you you were a white wave
determined to return forever into whiteness
(CFW, p. 420)

Such dissolving of contours might be dismissed as mere bad faith for an artist who had invested so much creative energy in exploring the tension between black and white, hope and hopelessness, life and death. In his mature works, however, one is increasingly left with the impression that Arp sought not just to reconcile, but to transcend these divisions, just as his creative work managed to rise above geographic, linguistic and generic borders. Like his 'white on white' reliefs, Arp's oneiric poems offered an alternative to a world disastrously obsessed with mutually exclusive absolute values:

I dream of inside and outside, top and bottom, here and
there, today and tomorrow.
And inside, outside, top, bottom, here, there, today,

tomorrow mingle, interweave, dissolve.

This lifting of borders is the way that leads to the essential.²⁶

It is precisely there - hovering above the fray, midway between the here-and-now and the never-never - that Arp begs to be left.

NOTES

I wish to express my gratitude to the following individuals and institutions for granting me permission to reproduce the works of Hans Jean Arp: Madame Greta Ströh, of the Fondation Jean Arp, Clamart; Design and Artists Copyright Society, London.

¹ Arp's collected French writings, and his German poems, are published separately: Hans Arp, *Gesammelte Gedichte* (3 vols.) (Zurich, Arche / Limes, 1963-1984), henceforth *Gedichte*. Jean Arp, *Jours effeuillés. Poèmes, essais, souvenirs 1920-1965*, edited by Marcel Jean (Paris, Gallimard, 1966), henceforth *JE*. Jean (Hans) Arp, *Collected French Writings*, translated by Joachim Neugroschel (London, Calder & Boyars, 1974), henceforth *CFW*. Unless stated otherwise, all subsequent page references to Arp's texts are to the latter edition.

² 'Navel Bottle' (lithograph, 1923), in *CFW*, p. 74. The original German text, 'Die Nabelflasche', was first published with an English translation by Ralph Manheim, in *On My Way: Poetry and Essays* (New York, Documents of Modern Art, 1948). 'La bouteille à nombril', translated in 1946 by Arp and Robert Valançay, in *JE*, p. 313. 'The Navel Bottle', translated from the French by Joachim Neugroschel, in *CFW*, p. 239.

³ Reinhard Döhl, *Das literarische Werk Hans Arps 1903-1930. Zur poetischen Vorstellungswelt des Dadaismus* (Stuttgart, J.B. Metzlersche Verlagsbuchhandlung, 1967), p.87.

⁴ 'Colloque de Meudon Entre Arp et Bryen' (1955), in *JE*, pp.430-433. 'Conversation at Meudon', in *CFW*, pp.337-339.

⁵ 'Art concret' (1944), in *JE*, pp.183-4. 'Concrete Art', in *CFW*, pp.139-140.

⁶ 'Ainsi se ferma le cercle', in *JE*, pp.327-9. 'And so the circle closed' (1946), in *CFW*, pp.244-247.

- ⁷. 'De plus en plus je m'éloignais de l'esthétique' (1948), in *JE*, pp.311-2. 'I Became More and More Removed from Aesthetics', in *CFW*, pp.237-238.
- ⁸. Hans Arp, text in *Gedichte I*, p.14. My translation.
- ⁹. Sophie Täuber-Arp and Hans Arp, *Zweiklang* (Zurich, Arche, 1960), pp.79-80. My translation.
- ¹⁰. Michel Leiris, 'Joan Miró' (1929), in *Brisées* (Paris, Gallimard, 1966/ 1992), pp.38-44. Here, p.39.
- ¹¹. On the influence of Arp and Miró on Kandinsky, see V. E. Barnett, 'Kandinsky and Science: The Introduction of Biological Images in the Paris Period', in *Kandinsky in Paris: 1934-1944* (New York, Solomon R. Guggenheim Museum, 1985), pp.61-87.
- ¹². 'Wegweiser', introduction to *Wortträume und Schwarze Sterne* (Wiesbaden, Limes, 1953), p.9. My translation.
- ¹³. Umberto Eco, *L'Œuvre ouverte* (Paris, Editions du Seuil, 1965). Originally published as *Opera Aperta* (Milan, Bompiani, 1962), p.117. My translation.
- ¹⁴. Walter Benjamin, 'The Work of Art in the Age of Mechanical Reproduction', in *Illuminations*, ed. H. Arendt (London, 1973), p. 219.
- ¹⁵. Jacques Derrida, 'Signature événement contexte', in *Marges - de la philosophie* (Paris, Editions de Minuit, 1972), pp.367-393. Here, p.376. *Margins of Philosophy*, translated by Alan Bass (Chicago, University of Chicago Press, 1982).
- ¹⁶. Roland Barthes, 'La Mort de l'auteur', in *Le Bruissement de la langue. Essais critiques IV* (Paris, Editions du Seuil, 1984), pp.63-69. Here, p.65. My translation.
- ¹⁷. Roland Barthes, 'Cy Twombly ou *Non multa sed multum*'. In: *L'Obvie et l'obtus. Essais critiques III* (Paris, Editions du Seuil, 1982), pp.145-162. Here, p.146. My translation.
- ¹⁸. Jacques Derrida, *L'Écriture et la différence* (Paris, Editions du Seuil, 1967), p.19, note 1. *Writing and Difference*, translated by Alan Bass (London, Routledge and Kegan Paul, 1978), p. 9, note 23.

- ¹⁹. It appeared as part of 'Sciure de Gammes' (1938) and 'Bagarre de fruits' (1939), and, as a complete poem, in *Poèmes sans prénoms* (1941) and *Le Siège de l'air* (1946). In *JE*, pp.156; 257-9. Translated as 'Fruit free-for-all', in *CFW*, p.116.
- ²⁰. For a fuller discussion of this poem, see Eric Robertson, 'Hans Jean Arp, poète bilingue, ou l'art d'écrire sans ancre', *Germanica* (1995), Vol. 17, 147-165.
- ²¹. 'Art concret' (1948), in *JE*, p.326. 'Concrete Art', in *CFW*, p.244.
- ²². 'Colloque de Meudon entre Arp et Bryen'. In *JE*, pp.430-433. Here, p.432. My translation. Translation by Joachim Neugroschel in *CFW*, pp.337-339.
- ²³. Michel Foucault, *Ceci n'est pas une pipe* (Paris, Fata Morgana, 1973), p.42.
- ²⁴. Originally published as *Die ungewisse Welt* (1939-1945); reprinted in *Gedichte II*, pp.37-38.
- ²⁵. 'Sophie Täuber, Theo van Doesburg und ich...', *Revue alsacienne de littérature* (1986), Vol.13, 99.
- ²⁶. 'Elemente' (1949), in *Gedichte II*, pp.79-80. Here, p.80.